

# ARIZONA ARCHITECT

INVITATION

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AMERICAN INSTITUTE OF ARCHITECTS

**NINTH ANNUAL CONFERENCE**

WESTERN MOUNTAIN DISTRICT



**TUCSON, ARIZONA  
OCTOBER 26-29, 1960**

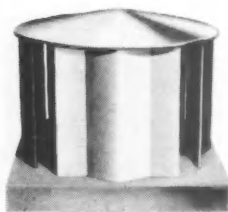
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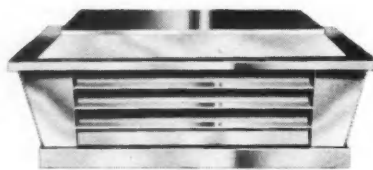
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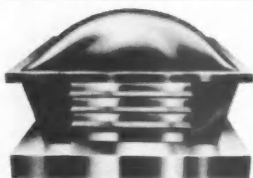
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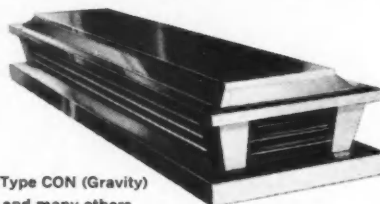
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1423 N. Third Ave.,  
Phone Alpine 2-4318



Official Monthly Publication of the  
**ARIZONA SOCIETY OF ARCHITECTS**  
comprised of  
**CENTRAL ARIZONA CHAPTER and  
SOUTHERN ARIZONA CHAPTER of  
THE AMERICAN INSTITUTE OF ARCHITECTS**

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September, 1960

Volume 4, No. 1

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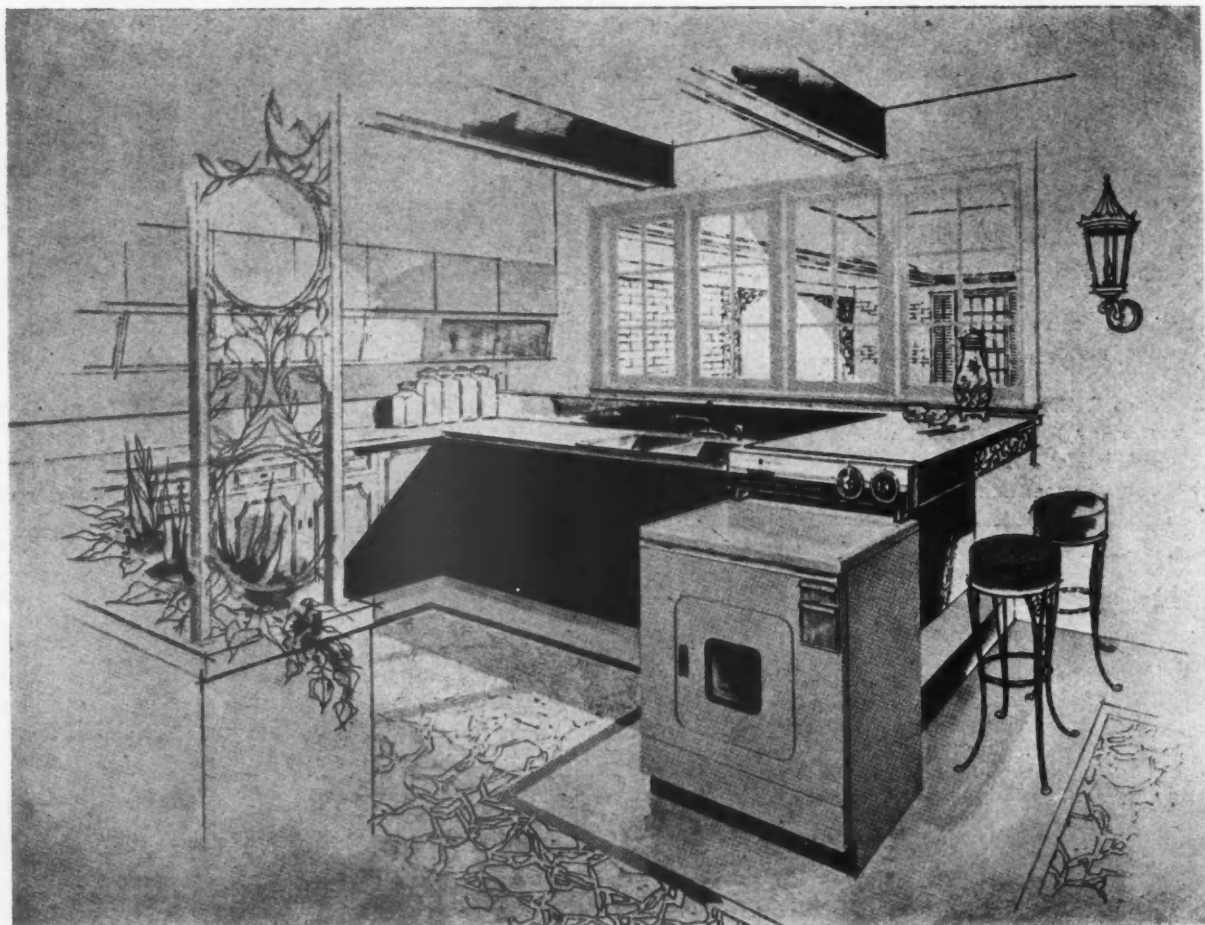
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## THE PRESIDENTS' PAGE



**SOUTHERN  
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**CENTRAL  
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CHAPTER**



**Jimmie R. Nunn**

MAY I EXTEND my personal invitation to all members in the Western Mountain region — Wyoming, Colorado, Nevada, Utah, New Mexico and Arizona — to join with us here in Tucson on October 26-29 in what we hope will be one of the best conferences yet.

The theme: "Architecture and Planning for Arid Regions" will be the subject of our principal speaker, Carl Feiss of Washington, D. C., an architect and leading urban planner. There will be two seminars on the same subject, one devoted to Architecture and the other to Planning, both with some very learned panelists participating.

One of the highlights of our conference will be at the President's Luncheon, where our Institute's new president, Philip Will, Jr., will discuss "The Future of the Profession of Architecture."

On the social side, there will be a theater-in-the-round presentation at the University Theater. At Thursday's luncheon, a style show; then a tour to San Xavier Mission. Friday afternoon a sports competition for all the architects not making the Olympics team; and Friday night a steak fry under the stars with square dancing later. Saturday, after the buffet dinner, buses will be available for those wanting to attend the Arizona-West Texas football game. After the game there will be a dance back at the El Con Hotel.

Each afternoon there will be a free cocktail party. And at your leisure you may want to swim, or play golf or tennis, or maybe just relax in the sun. The weather should be perfect, with temperatures in the low 80's, and cool evenings. You will want to plan to dress informally, especially for the steak fry. Probably won't even need a coat for the football game.

Those whose schedule will permit should certainly plan to take advantage of the post-conference tour to Mexico City, Cuernavaca and Taxco. This all-expense tour, which has been especially planned for you as architects, will last five days and has been arranged at a very reasonable cost.

So come on to Tucson for a wonderful conference and lots of fun.

CONFERENCE TIME is fast approaching again. October 26 through 29 will see one of the best Western Mountain District AIA conferences held in recent years. Southern Arizona Chapter has planned a fine program centered around the theme: "Architecture and Planning for Arid Regions."

Our Tucson colleagues are most enthusiastic in their arrangements for the entertainment of all the delegates and their families. We are particularly fortunate to have Phil Will and Jim Hunter on the program. This will be an excellent opportunity for all of the local architects to meet our new president and vice president.

I have never seen a program with such diversity of entertainment: theater-in-the-round, banquet, steak fry, tours, sports, football game, and you can top it all off with a week of post-conference tour to Mexico City at a surprisingly low cost. With a program like that for extra-curricular entertainment, you might think the technical program would fall short. However, the speakers, seminars, business sessions and luncheons are well planned, and indicate a stimulating program.

Tucson is a most inviting city for the occasion. The warmth and personal appeal of the city and its citizens are strong magnets which will draw the delegates. The selection of the El Conquistador as the conference site was fortunate. The atmosphere and charm of this hotel will set a tempo of informality and friendliness. The climate of Tucson at this time of the year should be the best possible. The delegates from our colder climates should certainly enjoy such mild desert weather. The close proximity of Tucson to Mexico suggested the Mexico City tour. I am sure many architects in our region are going to take advantage of this once-in-a-lifetime opportunity.

Let's get our reservations in, pack our bags, and say, "Tucson, here we come."

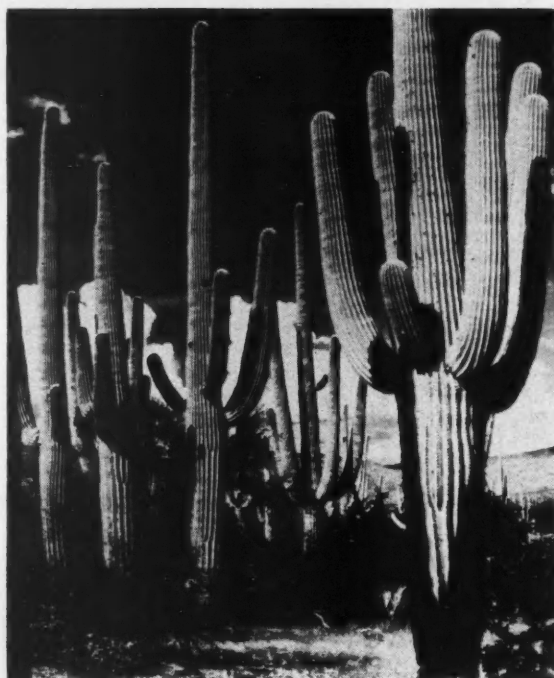
And to those folks up north who may be driving to the conference, we invite you to stop by in the Phoenix area on the way down or back. Like Tucson, we have undergone tremendous growth in recent years and you will find much to interest you.



Tucson, the Old Pueblo, spreads out at the foot of The Catalinas, and is one of the fastest growing cities in the United States.

Saguaro National Monument, a few minutes' drive from Conference Headquarters, contains miles of scenic roadway, a showplace of desert flora and fauna. The blossom of the Saguaro is Arizona's state flower.

Careful research resulted in "Old Tucson", authentic movie setting for the picture by that name. It is open to visitors daily, and is close to world-famed Arizona-Sonora Desert Museum.



# Tucson— Host City

Western Ways Photo



Shrimp boats at Guaymas, Sonora

Tucson, host city for the 1960 regional conference Oct. 26 to 29, is a fascinating contrast, a harmonious blending of the old and the new, a cosmopolitan population of native westerners, former easterners, Latin-Americans and a picturesque colony of oriental-Americans.

Called the "Sunshine City on the Old Spanish Trail," Tucson is better known within Arizona as the Old Pueblo, a term derived from its colorful past, the atmosphere of which is still retained, although it is hardly descriptive of the city today.

Legends from the past have painted Tucson as a wild frontier outpost. It was once referred to by J. Ross Browne, described as an 1860 Duncan Hines, as "A place of resort for traders, speculators, gamblers, horse-thieves, murderers and vagrant politicians."

"If the world were searched over," he wrote, "I suppose there could not be found so degraded a set of villains as then formed the principal society of Tucson. Every man went armed to the teeth, and street fights and bloody affrays were of daily occurrence. It was literally a paradise of devils."

The city directory of 1881, however, was affronted by Browne's description. It said the community was then "a city of 10,000 souls, mostly Mexican and English-speaking people. Besides this large number there is a constant flow of floating population who come and go hence, and another class of semi-citizens who come in from the mountains periodically.

"Strangers . . . are apt to remain in ignorance of the fact that Tucson has a well-defined stratification of good society. It is well known that ladies and gentlemen reside here . . . and with this class all the usages of culture and refinement are in common practice."

Both viewpoints are in great contrast to the Tucson of today, with its downtown streets, modern stores, banks, theaters, hotels and resorts.

But the flavor of the old remains intermingled with the new. It can be seen and felt on the beautiful, modern University of Arizona campus, where students and faculty this year celebrate their Diamond Jubilee.

It can be seen at "Old Tucson," a cluster of adobe buildings west of the present Old Pueblo which was built in 1939 for the motion picture "Arizona," and depicted Tucson as it was in the Civil War period. It has been altered through the years and has served as a setting for numerous motion pictures and TV films.

Also west of Tucson are St. Mary's Hospital and the Arizona-Sonora Desert Museum.

The hospital, near Menlo Park and school, one of nearly 50 similar neighborhood facilities in the community, was founded in 1880 and erected at the turn of the century. Yet it has fully equipped facilities for modern medical care. Architecture students have long been intrigued by the 1900 circular sanatorium building, which may be viewed in the rear of the

# A Welcome and A Pledge



**"Peter Piper"**

The Pipe Trades Industry Program of Arizona extends its warmest welcome to the 9th Conference of the Western Mountain District of the American Institute of Architects on the occasion of its October 26-29 meeting in Tucson.

You probably will find no place in our nation where this industry is so aware of the vital importance of integrity and sound craftsmanship.

Our water is precious, for water has transformed our desert into a thriving economy. Waste cannot be tolerated, and good plumbing therefore assumes great significance.

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Again, welcome to Arizona. We sincerely hope your visit here will be both pleasurable and beneficial.

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"Water Street" at Arizona-Sonora Desert Museum, provides a dramatic, first-hand opportunity to become intimately acquainted with facts about rainfall, drought, evaporation, infiltration, measurement of water.

Live, fruit-eating bats and many other forms of animal life may be observed behind glass from underground tunnel at Museum.

present modern structure.

The Arizona-Sonora Desert Museum is one of the most unusual institutions of its kind in the world. It is composed of living exhibits of the flora and fauna of southern Arizona and northern Mexico, all with interpretive inscriptions. There is an exhibit devoted to animal and plant life underground, and



the ways in which nature functions. The view from the museum patio encompasses six mountain ranges and looks westward across the Papago Indian Reservation and southward beyond the Mexican border, some 60 to 70 miles distant.

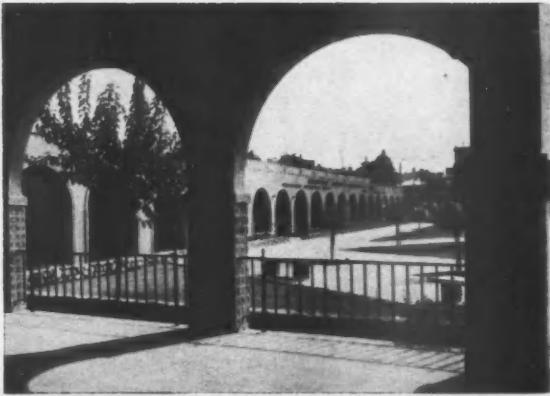
East of Tucson lie the Colossal Cave, Saguaro National Monument, Sabino Canyon and Mt. Lemmon.

The U. S. Department of the Interior has provided superb facilities at the Saguaro National Monument for viewing what has been termed a "wilderness of unreality." It is a weird forest of fluted cacti towering over undergrowth of typical Sonoran Desert vegetation, amid spectacular surroundings dominated by three massive mountain ranges. Frequent illustrated lectures by park rangers are provided and the park features interpretive exhibits explaining the desert vegetation.

Nine miles past Saguaro National Monument is Colossal Cave, a colorful, completely dry cavern with a constant temperature of 72 degrees. Handset flagstone walks take the viewer to contact with some of

Left, Colossal Cave. Below, new School of Nursing and "Old Main" on U. of A. campus.





the most fascinating and colorful cave formations in the country, with glowing crystals in color, and special lighting and musical effects.

Past Colossal Cave is Sabino Canyon, a popular spot for Tucsonans and visitors, with mountain-like streams and picturesque bridges affording a pleasant stop. The General Hitchcock Highway wanders up Mt. Lemmon through typical Arizona desert and enters Coronado National Forest at the base of the Catalinas. Mt. Lemmon contains a wide variety of trees, including the largest stand of Arizona Cypress in the area. A panoramic view of the valley in which Tucson is situated is featured at Windy Point, where there also is a marker in memory of General Hitchcock. Elevation at the upper recreation points of Mt. Lemmon is about 9,000 feet.

Back near the city, busy with modern life, the visitor can also blend the old and new at a Mexican Placita, which was restored on part of the original site of San Augustin Cathedral. Nearby is the Old Adobe, erected in 1868, with a patio planted with fig and pomegranate trees that still bear fruit. Elsewhere in the downtown area are a number of old adobe structures now being utilized for shops and art galleries.

All in all, whether the visitor seeks modernity or old-time flavor, he can find it in and near Tucson.

**Contrasts** — Portion of new State Office Building, Tucson, and (below) Tumacacori (Mission) National Monument on road to Nogales, Sonora.



***Greetings! To all of you  
and a successful Conference  
from — Your Hosts.***

# Tucson's Treasure

Visitors to Tucson during the regional AIA convention — or any other time — will be remiss if they fail to allot plenty of time for a visit to one of the finest examples of mission architecture on the American continent, Mission San Xavier del Bac.

*Arizona Architect*, in its May, 1958, issue, devoted its pages to the mission, its significance and the value that lies in its restoration, a project which has occupied the attention and devotion for over 23 years of Tucson architect E. D. "Ed" Herreras, AIA. The issue was later named "Document of the Month" by the AIA Chapter Affairs Committee.

In that issue *Arizona Architect* quoted Father Celestine Chinn, O.F.M., Superior of the mission from 1949 to 1958, who, with Herreras, has been dedicated to the



serious aim of restoring all portions of the mission to original and authentic status. He said:

"Mission San Xavier was favored above all other old missions in securing the services of Mr. E. D. Herreras. His work needs no words of commendation, for it will long stand far more eloquently convincing. He surveyed each task not only with the eyes of ability, but with the eyes of love; whatever he did, was done out of admiration and affection for 'an heirloom that belongs to the family,' as it were.

"The love and ability of Mr. E. D. Herreras have achieved a result which places under a debt of gratitude not only the Franciscan Fathers, but future generations of those who are inspired by the romance and beauty of our historic buildings."

Delegates to the regional conference will find their visit to the 175-plus year old mission, still used by the descendants of its unskilled Indian builders, truly an inspiration. *Arizona Architect* considers it appropriate to reprint here a description of the mission originally appearing in the May, 1958, issue. It was written by Henry O. Jaastad, AIA, former mayor of Tucson, and member emeritus of Southern Arizona Chapter:

The San Xavier Mission is the "White Dove of Arizona" or the "Jewel in the Desert" of the various writers who have tried to describe the beauties of the mission. However, they all agree that it is "the mission of missions," when you analyze the different features of this beautiful building.

The more you study the San Xavier Mission, the more you find. Which is the reason so many writers have given it up after they got fairly well started.

The hemispherical domes over the intersection of the chapels and the nave, the well-proportioned arches in the octagon walls and the flying buttresses from the corners of the tower walls put San Xavier and The Cabasca Missions in a class by themselves. The combination of these features is not found in the missions of the other states.

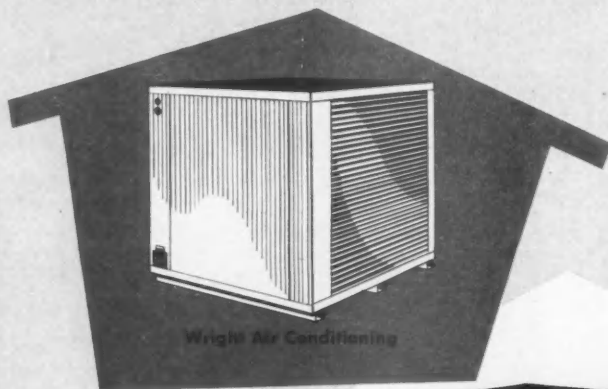
Every tourist center has certain features peculiar to that locality. Rome has its St. Peter's Cathedral, the Colosseum and the Forum; Pisa its Leaning Tower, Paris its Notre Dame and Eiffel Tower; Germany its



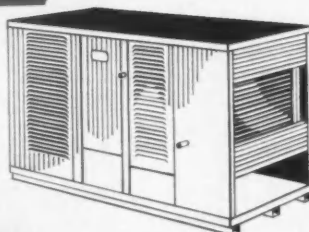
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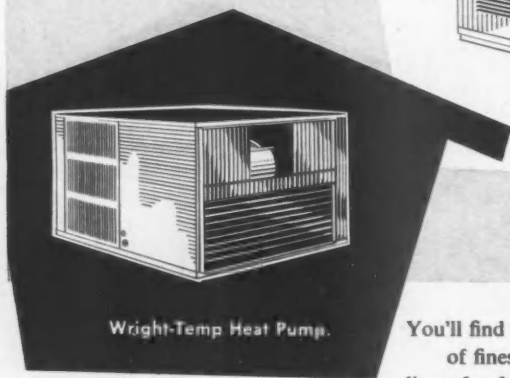
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Cathedral of Cologne and others; England its Westminster Abbey, etc. And so Tucson has its San Xavier Mission.

The mission, just like the other places mentioned, is visited by thousands of tourists every year and its value to Tucson cannot be measured in dollars and cents.

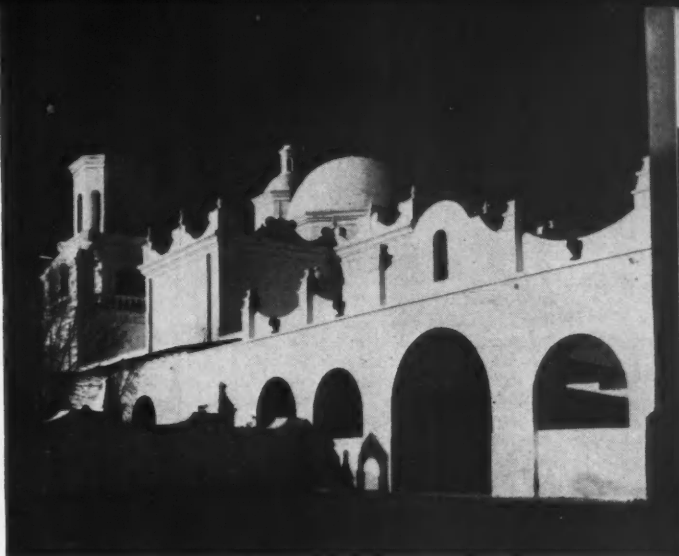
A whole book could be written on the location of the pictures as well as the pulpit and the baptismal font. The Epistle and Gospel sides of the church, as well as the pictures in the chancel and the sanctuary, are in every instance located according to the centuries-old traditions of church buildings. This work is a masterpiece in that respect.



Years ago it was quite fashionable to be married at San Xavier and many of the Tucson pioneers boast that honor.

It has an attraction that you cannot see elsewhere, although it was built by Indian workmen who had hardly ever seen a white man before, under the guidance of the Gaona brothers and their assistant, Pedro Bojorquez.

They produced an outstanding building, but the design is very much better than the workmanship. The fresco work is fine considering the material they had to work with and the time it was done, but the location of these pictures is the best I have seen anywhere. It is a masterpiece in teaching Christianity by pictures. It takes much study to figure out the true intent of these pictures. To a student of this subject I would recommend Prent Duells' book, "Mission Architecture as Exemplified in San Xavier



del Bac." It was published by the Arizona Archeological and Historical Society in 1919. That book covers the subject better than any other I know.

This mission, located about nine miles south of Tucson, is the last of the now existing missions in the so-called Arizona-Sonora chain.

It would be a calamity to let this outstanding building go to ruin. The restoration work that has been started should be kept up whenever needed to keep the building in its present state of repair at all times.

This hope is well-expressed in the closing lines of Ildefonsus' six-page poem describing the different features of this mission:

*Brushed from each shrine and altar  
The gathering dust and mold,  
May the daily oblation be offered  
Which the Prophet has foretold.  
May its broken cross be uplifted  
And its bells more sweetly chime,  
And its glory remain untarnished  
Until the eve of time.*





## HARDWARE SERVICE To Arizona's Architects *by Bob Sanford, A.H.C.*

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# How To Drive To

In approaching any city for the first time it is difficult to find your way to a given point without stops to ask directions.

Here are easy directions for getting to the El Conquistador Hotel, conference headquarters. (If your reservation is at another hotel and made through the reservation committee, it will certainly be near the "El Con".)

Delegates driving to the conference will presumably arrive in Tucson from one of two directions: *from the East* through Benson on U.S. Highway 80 (State 86); or *from the North* on one of two routes: U.S. 80-89 from Florence (State 789), or State 84-93 through Eloy (and through either Coolidge or Casa Grande).

### FROM THE EAST

Some 41 miles after leaving Benson on U.S. 80, you will be nearing Tucson. Since the El Conquistador is on *East* Broadway you will save time and distance by *not* continuing downtown, then coming back. Instead

### TURN RIGHT AT PALO VERDE BOULEVARD



at the traffic light. You are now heading north toward Tucson and the beautiful Catalina Mountains.

Continue north (for five miles) past signal lights at Ajo Road (2 miles); cross over the railroad on an overpass; keep on going north past the signal at 32nd Street and another signal at 22nd Street. The road will now narrow, and shortly you will come to the golf course at Tucson's Randolph Park, on your left. (The street you are on is now designated Alvernon).

Passing Randolph Park you will come to another signal, where you will

### TURN LEFT AT BROADWAY



# Conference Site

You are again headed West, and after about 2 blocks you will see a large new shopping center on your right. Keep to the right, for just past this shopping center is

## EL CONQUISTADOR HOTEL



### FROM THE NORTH Via Eloy on State 84-93

Driving south, as you near Tucson on divided highway, you will pass Prince Road. Keep going, and you will see signs that tell you to turn off to the right for Tucson. *Do not turn here.* A faster way is to continue south under the traffic separation for two miles, *past* the sign reading Grant Road, until you come to the marker, and turn off (right) at the

### SPEEDWAY EXIT



Right after leaving the freeway, you will turn left under the freeway. You are now going east and will go under the railroad, and pass traffic light at Main Avenue before coming to Stone Avenue, where there will be another signal light. Continue east on Speedway, following route from (A), next column.

### FROM THE NORTH Via Florence and State 789

Skirting the ever-beautiful Catalina Mountain foothills, you will see lovely homes in desert settings as you near Tucson. Stay on 789, which will go past Motel Row and which will also now be designated as Highways 80, 84, 89, 93 and 789. You will be on Drachman Street (divided) until you come to a three-phase signal and

*Angle right onto STONE AVENUE.*



Now move to the center lane. In four blocks you will come to another signal light and

*Turn left onto SPEEDWAY*

**A**

You will now be headed east. (Don't be misled by the name of the street — it is posted for 30 miles per hour). You will in succession pass signal lights at (1) Sixth Ave., (2) 4th, (3) 1st, (4) Park, where you will then notice the Fine Arts Buildings of the University of Arizona Campus to the right. Continue east on Speedway past more signal lights at (5) Cherry, (6) Campbell, and (7) Tucson Blvd. Continue on, but move toward the right lane when you come to the next traffic light, and

*Turn right at COUNTRY CLUB*



You are now headed south again and will go about one mile, past one signal at 5th Street to a second signal light, where you will

*Turn left on BROADWAY*

You are now going East and after a few blocks will see (on the right, back from the road) an old fire lookout tower, now used as a water tank. This tower



is opposite the Conference headquarters; so keep to the left and turn across the divided road at the sign for

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Western Ways Photo

After Conference,

# Holiday in Mexico

An unusual opportunity to see Mexico will be provided those who attend the Regional Conference at Tucson in October.

A six-day, all-expense tour to Mexico City, Cuernavaca and Taxco will leave Tucson by air Sunday, Oct. 30, arriving in Mexico City that afternoon and returning the following Friday. The trip will provide architects and their wives an opportunity to see and feel the enchantment of our sister republic, and to study their age-old and modern architectural wonders.

The tour is to start Sunday, Oct. 30, with an afternoon flight to Mexico City, where the group will be met at the airport and taken to a first class hotel in Mexico City in time for dinner.

On Monday, guides will call for group members at 9:00 a.m. in the lobby of their hotel. First the group will drive to the impressive Communications Building, a modern structure covered with mosaic murals. Afterwards, they will enjoy a drive through the historic and quaint suburbs of *San Angel* and *Coyoacan*, then to spectacular *University City* and *Xochimilco*, the rural Venice of Mexico.

Architects and their wives on the trip will leave at 9 a.m. Tuesday for a seven-hour comprehensive tour of the Mexican capital which will include a visit to the *Zocalo*, or city square, where once stood an Aztec temple. There the group will visit the Cathedral, second largest in the world, and the impressive National Palace, containing frescoes by Diego Rivera, one of Mexico's greatest artists.

From the *Zocalo*, the group will go to a primitive glass factory and a native flower market, then a drive along the *Paseo de la Reforma* to storied *Chapultepec Park and Castle*, former home of the ill-fated Emperor Maximilian and Empress Carlotta. Lunch will be served at an internationally-known restaurant prior to a drive to the spectacular *University City*, a series of 80 buildings with twin volcanoes as an imposing backdrop for picture-taking.

A drive through the ultra-modern residential section, *Pedregal Gardens*, will take the group back to the hotel in the late afternoon, with free time set for the evening.

Another full-day starts at 9 a.m. Wednesday with a drive over the mountains, scaling heights that disclose fresh scenic beauties before reaching *Cuernavaca*, heavy with the scent of bouganvillea. At *Cuernavaca* the group will visit one of the palaces of Cortez, still intact and decorated with outstanding murals. In this resort city the party will visit the *De La Borda Gardens* and the *Cathedral*, going on to *Taxco*, a fabulous old mining town that clings to a picturesque hillside. Lunch will be at the *De La Borda Hotel*, and sightseeing in *Taxco* will include the *Church of Santa Prisca*, *Figuerod's House* and interesting silver shops. The return to Mexico City will be in the late afternoon.

Thursday has been scheduled as a free day for leisure time in the "Queen City of the Americas,"



## HARDWARE TIPS

by Veron Junger, A.H.C.

### HINT FOR CODE MAKERS

The City of Phoenix is currently revising and updating its building code. This was last done in 1958. Keeping building codes up to date is important and we congratulate the City on its progressive attitude.

We'd like to direct the City's attention to one detail which might be changed in the interest of public safety.

Today's City of Phoenix building code calls for panic devices on all exit doors, both inside exit doors to hallways and doors to the outside, in schools where 100 or more children will be under one roof. For other types of public buildings, including churches, however, panic devices are required only when 500 or more people will be in the building at any one time.

It is the opinion of many architects, as well as our own, that adults are often just as subject to panic as children and that children in Sunday School will react to danger and panic just as they do in secular school.

Might it not be wise to require panic devices in all buildings used by the public in which 100 or more people may gather at a time? Life is dear and panic devices are cheap, but a panic device at the right place, when panic strikes, can mean the difference between life and death to many people.

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with all meals provided in the tour. Take time for shopping, browsing or picture taking.

During the late afternoon or evening, opportunity will be provided to meet with a group of Mexican architects. Plans are under way to make this a dinner meeting and will include the wives.

Departure will be on Friday, Nov. 4 by air. Those wishing to prolong their stay a few days may make arrangements to do so.

Total cost of the tour is \$250 per person. To be sure of participation, advance registration is necessary. For further details see Conference pre-registration forms, or write to Dean Sidney Little, University of Arizona, Tucson.

## TIPS ON MEXICO TRAVEL

Delegates to the regional conference in Tucson who plan to participate in the tour of Old Mexico should be aware of the following requirements and suggestions for Mexican travel.

1. No passport is required, but a tourist visa is necessary for all United States citizens over 15 years of age. The visa, costing \$3, is obtainable at the Mexican Consulate in Tucson or at the border, but it is suggested that it be obtained in advance in Tucson. Bring with you some proof of citizenship, such as voter registration slip or birth certificate.

2. A smallpox vaccination, or proof of one within the last three years (your doctor's statement will suffice) is necessary for those entering Mexico City by air. Others returning to the United States from other areas of Mexico may be required to provide proof of a vaccination; if none is available, you may be vaccinated by the U. S. Health Department at no charge upon return to the U. S.

3. Except in the border towns, you will use the Mexican peso in all areas, and it is best to exchange dollars for pesos at banks or at your hotels. Travelers checks are acceptable everywhere in Mexico and will be converted to pesos when cashed; it is advisable to carry them in small denominations.

4. Tipping customs decree one peso (about 8c) per bag for bellmen assisting you in and out of hotels. For food service, 10% to 15% of the bill is customary. If you wish to give something to children, if they do a small (usually contrived) service for you, a copper coin or two, or even chewing gum or hard candy.)

5. Dress casually. Sport shirts for the men are acceptable even in the dining room in the evening. But for the ladies, says the consulate, please, never, never, slacks or shorts!

## A New Look At Baroque

The great Age of the Baroque produced an art that was "grandiose, sensual, mystical, always turbulent, and as adventurous as its life," but it also produced the modern world.

Thus wrote Carl J. Friedrich, an author on both government and the arts, in the July issue of *Horizon*, which devoted 32 pages to a beautiful treatment of the Baroque. Replete with black and white and full color illustrations, the article devotes itself to a middle ground of new interest in the nature and scope of the Baroque, a compromise between earlier contempt for the age as a perversion of the Renaissance and the Spengler view that the Baroque was the high point of our culture and that ever since, the decline of the West has progressed rapidly.

Friedrich discusses the reasons the Baroque was needed in terms of new scientific discovery and shifting governmental and social patterns. In architecture, the Baroque, wrote Friedrich, "brought forth the richly ornamented facade, the sweep of flowing staircases, the ornamental garden opening out to a distant view. . . . This dramatic feature of the staircase, (hidden by the Renaissance) endeared it to Baroque architects who, without question, created the most beautiful staircases of the Western world, which nothing before or since can rival. For the staircase suggests movement and, in doing so, portrays the flux of time."

The article is comprehensive in terms of the conditions which gave rise to the Baroque and the results it achieved in all fields of human endeavor.

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Plate 11. El Castillo, in Maya area, Mexico.  
Photo copyright, Chichen Itza.

# The Baroque

## Part 2

By DR. ROBERT M. QUINN

*Associate Professor of Art, U. of A.*

Dr. Robert M. Quinn, associate professor of art at the University of Arizona, here concludes a detailed analysis of Baroque art and architecture and its final evolution in Mexico, whence it came from Spain to have an ultimate effect on Arizona and the southwest.

In his first article, from the June issue of *Arizona Architect*, Dr. Quinn described the development of the Baroque in Italy and its "joyful reception" into Spain, which had never fully embraced the Renaissance. The Baroque, he wrote, has come to be associated with those qualities which generally characterize the artistic development in the Catholic countries of Europe in the 17th century. It was the passionate expression of the fervent Counter-Reformation and was later employed in the causes of nationalism and civic pride.

The Baroque style, from the beginning, was of a highly theatrical quality, achieved through plasticity, or full three-dimensionality, the interplay of solid mass with empty space, and a highly emotional content given credibility through the illusion of complete reality.

In architecture, the concept of the complementation of mass and space was most fully exploited. Buildings were always plastic; they were not merely decorated with sculpture but were sculptured in themselves. Surfaces and great blocks of masonry were so treated that they seemed to flow. They were great organizations of projections and recessions that created an appearance of lightness, activity and interpretation with space.

The Spaniard welcomed the Baroque and accepted its emotional aspect, but was quite unconcerned with its Italianate intellectual side. The Spanish Baroque was a return, in a sense, to the Gothic and Moorish. It was in Spain where the Baroque was greatly modified. From there it was brought to Mexico, where it persisted far longer than in Europe and underwent its final evolution.

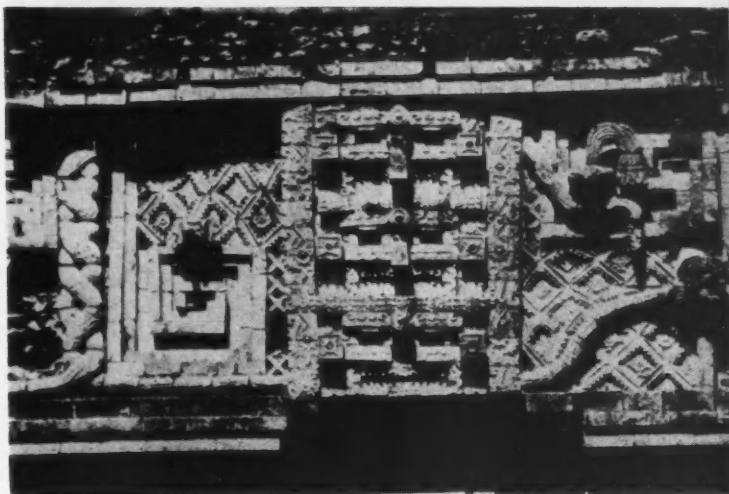
That development is described by Dr. Quinn here in the conclusion of his fine series.

Mexico was prepared for the reception of the Baroque styles even before the arrival of the conquistadores. In central Mexico and the regions inhabited by the Mayas, the elaborate architectural style of the aboriginal New World had been evolved. This style was quite simple structurally. Usually, it made use of limestone blocks to face the walls, which were filled with rubble and bonded by a kind of natural mortar made from the same limestone. When the wall had curved, it resulted in a nearly monolithic structure that was very strong. The stone buildings of these areas were not intended as dwellings, but served socio-religious functions. They were of two types. One was a unicameral or bicameral temple on a stepped pyramid. (Plate 11). The other was a room cluster: rows of cell-like cubicles resembling offices. (Plate 12). In all cases, these rooms were roofed by simple lintels or by the corbeled vault, either of which imposed such limitations that the rooms were, perforce, narrow, although there was no necessary curtailment as to length. The Indians never did discover or use the true vault and their structural development was necessarily rigidly restrained.

Decoration on these buildings, however, was magnificent. It was produced in great variety and tended to an ornateness that suggests all those qualities associated with the Baroque. Frescoes survive in a few buildings, but the great ornamental form in Indian architecture was sculpture. This was infinitely varied among the Maya, less so in central Mexico, but always involved and plastic as well as linear. (Plate 13). Like the European, the Indian too had a sense of appropriateness. In buildings of the developed periods, full round and perforated decoration was applied only to the supported portions of the structure. The surfaces of the bearing portions were modified only

# e in Mexico and the Southwest

Plate 13. Uxmal, Mexico. Maya area. Detail, inner court of the Nunnery.

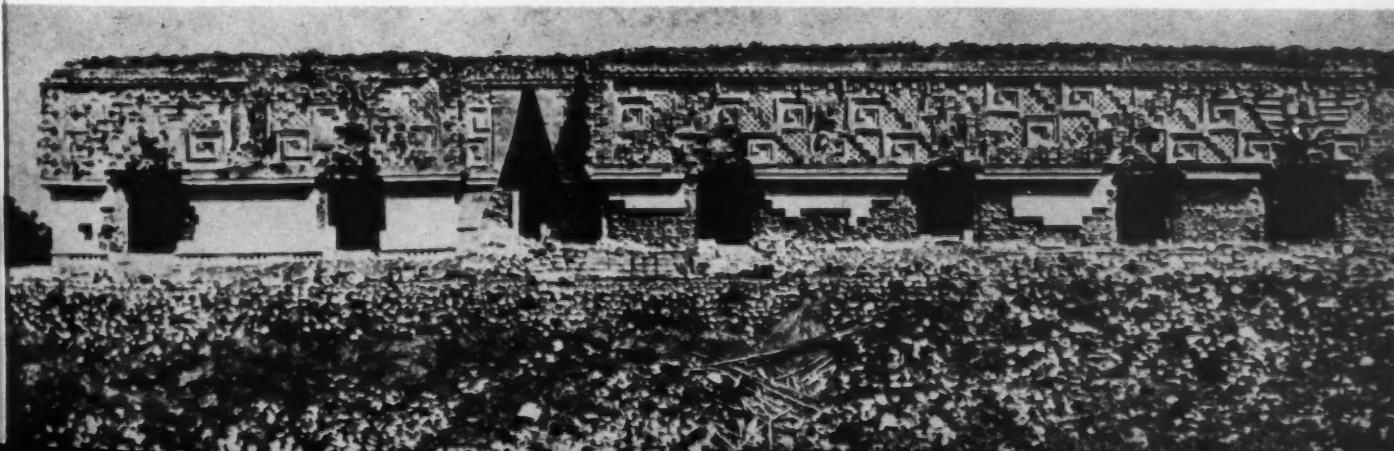


by low relief — esthetically non-weakening — or, if sufficiently important structurally, were severely plain. Like the Spanish Baroque, then, the Indian architectural forms were meager in structural inventiveness but strong in ornamental features. The Indian, like the Spaniard, was unsympathetic to the severe forms of the Renaissance but responded enthusiastically to the Baroque.

Much misinformation has been disseminated in regard to the Indian contribution to the Mexican Baroque. He was, of course, in no position to contribute any structural principles to colonial building since, in this respect, his own progress had been so limited. It has often been asserted that he contributed a wealth of decorative details, but this is not true either. Spanish colonial buildings were constructed under Spanish supervision. The Spaniard was not at all interested in the preservation of Indian culture but, in the early days of the conquest, did his best to obliterate it and managed to destroy much remem-

brance of it in a generation or two. Spanish churchmen initiated training schools in the various arts and, from the start, the Indians worked from books of plans and decorative manuals imported from Spain. Churches have to follow established plans for ritual and symbolic reasons. The Indian could not alter these one iota. The decoration, likewise, must follow orthodox iconography in order to be intelligible. The Indian made his only modification here. Where the manual indicated foliage the painter or carver modified the examples given him toward that with which he was familiar. Certain animals tended to look like jackrabbits, coyotes, etc., and the serpent could well become a rattlesnake. But these alterations were minor. Paintings were copied so faithfully from imported woodcuts that, at first, they were

Plate 12. Uxmal, Mexico. Maya area. Facade of Palace of the Governor.





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in black and white only and even reproduced the linear quality of the print. Sculpture was equally restrained. What the Indian contributed to the colonial style was two-fold: a fine craft ability as a mason and carver (less ability as a painter), and a taste analagous to the Spaniard's, a taste for rich effects by way of prolific ornamentation.

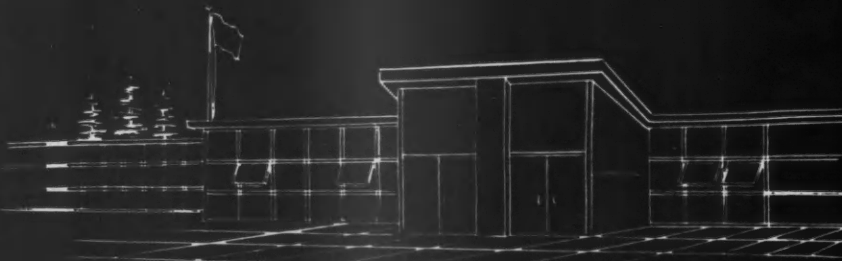
The earliest churches in the New World were begun before the conquest was complete and, sixteenth century though they were, they are largely Gothic in their fortified character and structural plan. (Plate 14). The Renaissance was never as pure in America as it was even in Spain. The great cathedrals of Mexico City and Guadalajara are the most significant

Plate 14. Church of San Augustin, Acolman.



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Plate 15. Cathedral, Mexico City.

monuments in the style, and these are more effervescent than the Renaissance should be. There are Baroque volutes and other devices on the Cathedral of Mexico City (Plate 15), while the one in Guadalajara has many features of an exotic nature added at various times. Its chief glory, however, is a dome very similar to Michelangelo's great dome for St. Peter's in Rome; a dome that already presages the Baroque. (Plate 16).

The Spanish Baroque was developed in Mexico to a greater extent than in any other Hispanic country, and the Churrigueresque that it gave way to is the fullest achievement anywhere of this style. Although

some fifty to seventy-five years behind the mother country in initiating new styles, the Mexican colonial eventually outdid his model. In central Mexico, the

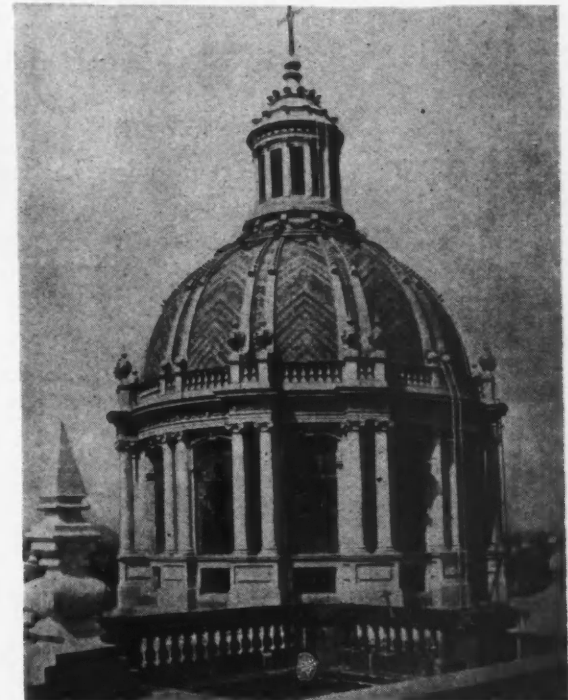


Plate 16. Dome of the Cathedral, Guadalajara, Jalisco.



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Churrigueresque was used with great imagination and originality. The playfulness of the style knew no bounds except the usual symmetry and a certain exquisiteness. Wall surfaces, except the plain bearing walls, were covered with moving, sparkling decoration. Gold was plentiful and was used profusely. There was little painting, as most surfaces were carved, but the color was not lost, as the carvings were polychromed and gilded. In several instances, a remarkable translation of the style was made into colored tile, which was laid up over the whole wall surfaces, inside and out. Individual details of this great quantity of production do not stand close examination. No great individual artists emerge in this era. All work was done under the direction of an impresario, and it is the total effect that overwhelms. The surfaces are so restless that the eye does not care to stop anywhere. Here, as always, the Baroque is an art of consummate unity. It is also an art of great pride. Many of the cities of central Mexico were wealthy, and the showplace for their wealth was the cathedral or town church. Civic pride was raised to a giddy level surpassed only by modern Texas, and each town church was intended to outdo its neighbor. It is, to a large extent then, a civic rather than a religious splendor that was achieved. The Churrigueresque composite art — architecture, sculpture and painting — was undoubtedly the great esthetic



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achievement of colonial Mexico. (Plate 17).

The colonial architecture of the American Southwest is an offshoot of the Mexican style. It is, there-

Plate 17. Colegiata de Ocotlan, Tlaxcala.



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# TO THE POINT

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fore, an eighteenth century Churrigueresque at bottom, although there are differences between the American and Mexican varieties. These variations are due to the Indian labor force and craftsmen; once again, not in iconographic or structural contributions, but in the influences that their comparative lack of ability played upon both structural and decorative complexity.

The southwestern Indian did not possess the skills so common further south, and consequently, was responsible for a simplification of the Churrigueresque style which, as a result, tended to return to a kind of Baroque which, compared to the enthusiastic richness of the full Churrigueresque, seems almost stark.

In a mission like San Xavier in Tucson, the time-honored plan and structural devices are clearly to be seen. (Plate 18). The overloading of great detail has been reduced to a near-minimum, and the result is that, due to the very inability of the Indians to handle anything more complex, a simplified, clean, strong-appearing structure has resulted. At that, San Xavier is structurally the most complex of all southwestern and California missions. The old American missions are, in effect, a provincial version of the major style of central Mexico. They constitute a frontier art-form and, fittingly enough, they incorporate a kind of toughness that a frontier requires of its con-

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stituents, and a kind of stability that the frontier itself needs for its own advancement.

Efforts have been made to adapt the colonial style to modern buildings. At best, an intelligent eclecticism results in which something of the genuine mood of the originals is recaptured. Usually, however, the adaptation is simply the cribbing of the superficial motifs from an old style and the placing of them in unhappy approximation to the building techniques of a later century. The eclectic attitude is ordinarily a kind of sickly romanticism, an effort to escape into another era, and the buildings of this sort are embarrassingly anachronistic. Almost never are the true, basic qualities of the Baroque arrived at. These qualities are as legitimate to use in modern times as are the classical ones of fundamental harmony and cohesion. Such Baroque principles are those of the fluid organization of spaces and the careful adjustment of voids in relation to solids. They include the harmonious but dynamic unity of interiors with exteriors. Further, they involve the integration of all ornamentation into the basic structure itself and, as a tool in that integration, a careful consideration of the admittance and control of light. Principles such as these are not at all inimical to those of modern times and if they are used rather than such clichés as the twisted corinthianesque pillar concealing a steel column, true creativity, related to tradition, can result. ●



Western Ways Photo

Plate 18. Mission San Xavier del Bac, Tucson. For other photos and story about San Xavier, see article on page 11. Also see *Arizona Architect*, May 1958.



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PLOTTING IN THE SHADOWS of Independence Hall, symbol of the 1961 A.I.A. Convention, are Host Chapter Steering Committee members Charles E. Peterson, Beryl Price, chairman, Herbert H. Swinburne, and Harry W. Peschel. Their plan: to overthrow previous attendance records and make the week of April 23rd in Philadelphia the biggest and best one yet for the nation's architects. Their weapons: a series of "spectaculars" that includes a command performance of the Philadelphia Orchestra and tours of Colonial Philadelphia's historic shrines.



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Mrs. Place

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This year's regional AIA Conference promises to be the most exciting yet — especially from the woman's angle. We'll be doing more things together with our husbands.

The program has been designed so most of the men's business — seminars, lectures, etc. — will be conducted in the morning while the wives can catch an extra 40 winks or have a leisurely breakfast. They can shop then (courtesy credit cards at local stores will be available), or just relax in our gorgeous Arizona sunshine.

Then luncheons with our husbands and a chance to enjoy with them such things as a style show, the presentation of awards, and some worthwhile messages from eminent practitioners.

The afternoons and evenings are planned as pure enjoyment for both husbands and wives — some exciting tours, theater, football, swimming, golf. You name it, we'll have it.

Come, ladies, to the Ninth Regional Conference!

**Mrs. E. C. Scholer**  
**Mrs. Lew Place**

*Co-chairmen, Women's Activities*

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# Conference Highlights and Awards Program

## CONFERENCE HIGHLIGHTS

### WEDNESDAY, OCT. 26

- 12:00 m. Arizona Society of Architects Executive Council meets.
- 8:30 p.m. The University of Arizona Drama Department presents a special production for the AIA, a theater-in-the-round version of *Charlie's Aunt*. University Theater. Complimentary tickets.

### THURSDAY, OCT. 27

- 10:00 a.m. Opening business session.
- 2:00 p.m. Tour of San Xavier Mission; planning exhibit; solar research center, etc.
- 6:30 p.m. Conference banquet with address by Carl Feiss, leading urban planner, speaking on "Architecture and Planning for Arid Regions."

### FRIDAY, OCT. 28

- 9:30 a.m. First seminar: Problems and Solutions for *Architecture in Arid Regions*.
- 11:00 a.m. Second seminar; Problems of *Planning in Arid Regions*.
- 1:00 p.m. Awards Luncheon with address by James M. Hunter, 2nd vice-president of the AIA.
- 3:00 p.m. Student seminar.
- 3:30 p.m. Sports competition.
- 7:30 p.m. Steak fry by the El Conquistador pool.
- 8:30 p.m. Square dancing under the stars.

### SATURDAY, OCT. 29

- 10:00 a.m. Business session.
- 12:30 p.m. President's Luncheon with AIA President Phil Will presiding.
- 6:30 p.m. Pre-game buffet dinner.
- 7:45 p.m. Bus leaves for Arizona-West Texas State football game at Varsity Stadium.
- 11:00 p.m. Dance at El Conquistador.

### SUNDAY, OCT. 30

Six-day post convention tour leaves by plane for Mexico City.

## CONFERENCE AWARDS PROGRAM

All corporate members practicing in the Western Mountain Region have been invited to submit entries for possible awards for completed buildings.

No classifications are established. An entry may be one building or a group of related buildings forming a project.

Entries are to be mounted on rigid mounting boards. No size requirements, except that entries must not present undue difficulty in hanging for viewing. Identification of architect shall be concealed prior to judgment. Entries to contain exterior and interior photographs, plan or plans and sections sufficient to adequately describe the building.

Projects will not be judged in competition with other entries, but on the basis of individual worthiness for excellence in architecture.

Certificates will be presented to architects whose entries are chosen by the Jury.

Exhibits may be entered up to the opening day of the Conference, and must be accompanied by a \$10 entry fee.

Robert T. Cox, AIA, P. O. Box 5157, Tucson, is awards chairman.

## STUDENT COMPETITION

All schools of architecture in the AIA Western Mountain Region have been notified of a student design competition, arranged under the direction of Duane K. Coté.

All students enrolled in accredited schools of architecture within the region are invited to submit solutions to the problem, which has been written for third year design level. Only third year students are eligible for the prizes of \$50, \$30, and \$20.

The problem is to design a Fishermen's Retreat on the Gulf of California, and entries are due October 15, 1960.

Competition advisor is Sidney W. Little, Dean, College of Fine Arts, University of Arizona, Tucson.

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**ARCHITECTURE STUDENTS ARE CORDIALLY  
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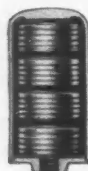
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## AIA BUILDING PRODUCTS REGISTER DRAWS PRAISE

Building industry editors, leaders, and individual subscribers have joined in praising the first edition of the AIA Building Products Register, which recently became available to architects following a 10-year study aimed at solving the problems of publishing a single reference work on which product analysis could be based.

" . . . We think the Register is the most important reference book available to the industry. Congratulations," stated Joseph C. Hazen, Jr., AIA, managing editor of Architectural Forum. Burton H. Holmes, AIA, technical editor of Progressive Architecture, said " . . . This long-awaited volume will immediately become one of the architectural office's most useful properties — correlating for designers, job captains, draftsmen, and specification writers the countless pieces of product information necessary for the creation of a contemporary building."

John James Carlos, AIA, Editor, Architectural & Engineering News, called it " . . . A significant technical service. . . an exceedingly useful professional tool. . . a consistent time-saver." The Building Research Institute of the National Academy of Sciences said it was "obvious that a tremendous amount of hard work has gone into (its) preparation . . ."

According to Theodore W. Dominick, Director of the Division of Member Services at the Octagon, advance AIA subscribers are reporting that " . . . The Register provides several functions which are an advantage to the architect. Some speak of the increase in staff productivity and reduction in time spent in gathering factual data and making product analyses," Mr. Dominick said. "Others emphasize the use of the Register in efficient pre-selection of products. Still others comment that the Register provides the architect with objective support in explaining selections to clients and other interested parties."

The AIA Building Products Register technically describes and provides comparative performance criteria for more than 1,300 building products. It also is the only source of professional digests of 700 standards and specifications contained in ASTM specifications, Federal specifications, and other valid technical sources. In addition to the Register itself, subscribers will receive a new-product newsletter and a reporting service aimed at improving product use. Products are listed in 18 major categories.

The Register is available to all AIA members at \$25 per copy. It may be obtained by writing to The American Institute of Architects, 1735 New York Avenue, N.W., Washington 6, D. C. A descriptive brochure is available without charge.

ARIZONA ARCHITECT

## LAND DESECRATION

Our fast-dwindling landscape is being desecrated.

Tract after tract is being spawned. And tract after tract is distinguished only by the same row-after-row monotony, the same callous disregard of what future decay this very sameness will engender. The spreading picture is more than depressing. In it lie the seeds of a vast future slum — when maintenance is sloughed off, when values fall, when tax sales mount, when a growing number of foreclosures mean resale to successively lower income groups.

Unfortunately such projects are not confined to this area. You can see their counterpart in every section of the state. And for every new realty development millionaire they are creating, the future will return a hundred individual tragedies to saddle the fringes of our towns and cities with creeping, sprawling blight and to bring new problems of slum clearance and suburban rehabilitation.

Must this be so? Must our communities continue to allow development practices that for thirty years have plagued older cities? Why is it necessary to permit the same disregard of good planning, good design, good investment that have brought on such dreary suburbs as the row houses in Queens, New York, and as the muddle of slums which are now being expensively cleaned out of Baltimore, Philadelphia, Detroit and Boston?

Certainly something can be done! Something can be done with zoning — with zoning on a regional, community-collaboration basis. Something can be done through community standards of land-use development as a result of thoughtfully considered ordinances. Something can be done by better methods of pre-qualifying those who wish to develop housing projects and demanding assurances that standards will be maintained.

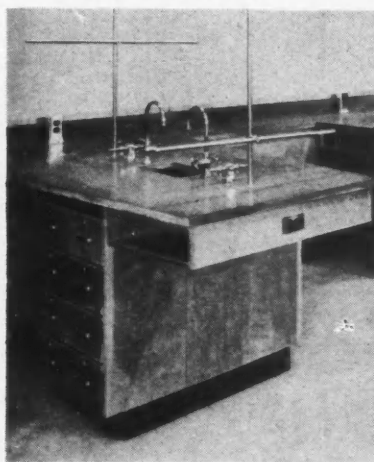
But even these are not enough, desirable as they are. What is really needed is a new attitude toward the development of our communities and the solution of their growing problems. We need imaginative boldness. Who is to say that a few highrise apartments set with community facilities in the center of an open, beautifully landscaped park could not bring as many facilities, the same living economies — and even the same pride of ownership — to its inhabitants as thirty acres of the standardized, monotonous and cheerless mediocrity which now characterize the low-lined, haphazard sprawl of single dwelling suburbia?

More important, who will now show the foresight, the courage, the wisdom and the initiative to recognize the evils of our present civic patterns and take vigorous action toward their betterment?

(Condensed from an article by Roger Sherman, AIA, in *Florida Architect*.)

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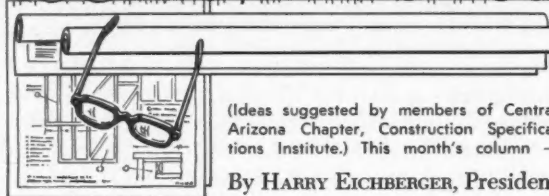
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## LOOKING AT THE SPECS



(Ideas suggested by members of Central Arizona Chapter, Construction Specifications Institute.) This month's column —

By HARRY EICHBERGER, President

A good specification, though a legal document, must be couched in layman's language that is understandable by various tradesmen and mechanics.

There have been arguments on long form versus short form. Both have their merits, yet an embodiment of both could easily be used and still produce an effective legal document.

Pronouns and adjectives such as "the", "a", "his", and "this" are not always necessary, and their elimination may save hundreds of words.

The use of present instead of future tense will considerably shorten a specification and definitely is legal. For example:

*"EXPANSION JOINTS. Expansion joints shall be provided as shown on the drawings. Expansion joints shall be provided at intervals of not over 30 feet in all continuous runs of sheet metal work. Sheet metal expansion joint members of the built-in type for the expansion joints in concrete or masonry walls and roofs shall be of soft copper, and shall be of the flanged V-type unless otherwise shown on the drawings. Except where built into masonry, the metal expansion joint members shall be securely fastened to the concrete or other construction with bronze or brass screws set in lead sleeve anchorage plugs, or by other method of fastening approved by the contracting officer."*

This paragraph, while probably very ably describing the subject, is too lengthy and could be shortened without curtailing its intent or legality. A suggested shortening of the wording could be as follows:

*EXPANSION JOINTS. Provide as shown on drawings and at intervals or not over 30 feet in all continuous runs of sheet metal work. Built-in type members in concrete or masonry walls and roofs are of soft copper and flanged V-type, unless otherwise shown on drawings. Except where built into masonry secure to concrete or other construction with bronze or brass screws set in lead sleeve anchorage plugs, or by other means approved by contracting officer.*

This paragraph saves 32% in letters and 46% in words. It is obvious that the intent and the instructions are the same in both paragraphs, but the shortened form requires less reading time by the contractor. However, the greatest saving and perhaps the greater benefits will befall the architect-engineer. This form of specification requires less typing costs, less proof reading, less paper, less reproduction costs and cheaper postage rates for mailing.

## Producers' Council Sought

Recent meetings have been held to organize an Arizona Chapter of Producers' Council, Inc. An informal committee of manufacturers' representatives, together with Santry Fuller, AIA, Tucson, and Jimmie Nunn, AIA, Phoenix, has been in touch with known eligible representatives of companies which are members of The Producers' Council. A meeting was held at the Highway House, Phoenix, September 12.

Twenty-five eligible members are required before a new chapter can be formed, and it was hoped that a petition could be completed before the October 5 meeting of the national board of directors, at which time a chapter charter would be sought.

To be eligible (other than in a special membership category for local companies), an Arizona or regional representative must officially be designated as representative of a nationally qualified member of the Producers' Council. It is possible for one representative of several lines to carry more than one membership. Public utility companies are also eligible for chapter membership.

Any local companies or regional representatives believing they may be qualified, and who have not been contacted, are invited to call promptly any of the following for further information regarding charter membership in the new unit: (In Phoenix)

R. J. "Bob" McMullan, Executone Communication Systems, WHitney 6-0873; Harold F. Smith, Gladding, McBean & Co., CR 9-9339; L. Deane Huckaba, U.S. Plywood Corporation, AL 8-8138; or Jimmie Nunn, CR 9-8226.

In Tucson, phone Santry Fuller, EAst 6-2489.

## CRITIQUE

To the Editor:

The students who put this (July) excellent, although somewhat controversial issue together are to be commended for their fine job. Their articles cover many points well taken.

**JAMES R. WERNER**  
Real Estate Editor,  
The Phoenix Gazette

To the Editor:

Your July (student) issue has aroused and stimulated much public interest.

Congratulations on an excellent idea.

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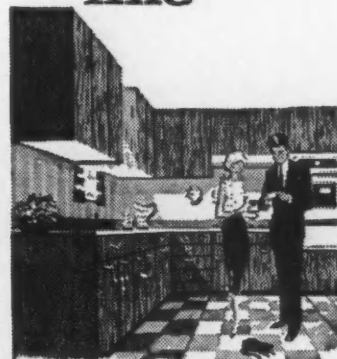
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## CENTRAL ARIZONA CHAPTER NEWS

• The first regular meeting of the fall season, held September 1st, was an interesting and provocative one. Dan Mardian, representing the AGC, expressed the views of the general contractors on the subject of separate contracts for Sub-Contractors. Rudi Klimmeck, a visiting architect from Germany, amused and enlightened the group discussing the ways and means of the profession in his country. The meeting was tastefully rounded off by a showing of a colored film on the Renaissance.

• The next regular meeting of the chapter will be held on Thursday, October 6th, at the Knotty Pine Restaurant. Announcements of the program will be forthcoming.

## SOUTHERN ARIZONA CHAPTER NEWS

• A real good time was had by the nearly 70 members and guests who attended the Chapter's social party held August 13 at the Cliff Manor Motel. Swimming, smorgasbord, games and a "hunt for Echo I" competition all made for a delightful evening.

• The September meeting featured an informative lecture, "Uses of Lumber in Schools," by Norman Reece, a member of the National Lumber Manufacturers Association.

• Chapter secretary Bernie Friedman has been in St. Mary's Hospital for several weeks confined by a mean and infectious bug. He should be recovered by the time this reaches you.

## BACK MAGAZINES WANTED

Friedman and Jobusch, AIA, 2233 East Broadway, Tucson, are seeking back issues of two magazines. They will gladly pay for the magazines and postage. Anyone having copies of —

Architectural Record — August 1957

Progressive Architecture — February and July, 1956 and willing to part with them, are asked to notify Friedman and Jobusch.

Among the chapter members and guests who enjoyed themselves at the August Social were, from left, Dave

## PHOENIX CODE BOOKLET AVAILABLE

Architects, designers and specifications writers will want a copy of "Masonry Requirements of the Phoenix Building Code," a 60-page booklet newly compiled and published by the Masonry Industry Program of Arizona and the Arizona Masonry Guild, Inc.

Divided into six general areas, the booklet unquestionably will be helpful as a convenient guide to the masonry requirements of the Phoenix building code, revised to 1958. It discusses masonry standards and design; materials, loads and general design; veneer; design and construction of minor conventional buildings; and provides references and a comprehensive index to the code.

Free copies may be obtained from the publishers, 1111 North First Street, Phoenix.

## AGC VIEW ON SEPARATE CONTRACTS

Dan Mardian, representing the Phoenix Chapter of the AGC, addressed the last regular meeting of the Central Arizona Chapter, AIA, on the subject of separate contracts for sub-contractors.

Citing conclusive cases in point, Mardian explained and justified the local, general contractors' stand against such separate contracts. Open discussion revealed the architects to be in substantial agreement that separate contracts be avoided, and a list of sub-contractors be called for with the bid.

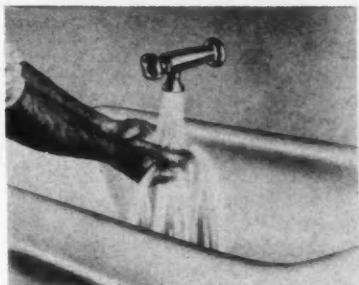
## Nogales Adopts Building Code

In a letter to *Arizona Architect*, City Clerk Fidel A. Enciso of Nogales, Arizona, has advised that at a regular recessed meeting held August 23, 1960, the City of Nogales adopted the "Uniform Building Code, 1958 Edition, Volume I" prepared by the Pacific Coast Building Officials Conference, International Conference of Building Officials.

and Mrs. Swanson, Nick and Mrs. Sakellar, Mrs. and Burr DuBois, Mrs. Duane Cote and John Kulseth.



# New Products, Publications, Personnel

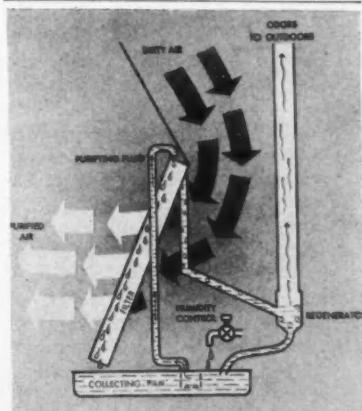


An improved industrial wash-up faucet designed especially for battery-type installation in employee washrooms is being introduced by Speakman Company, Wilmington, Delaware.

The Speakman Easy Push self-closing metering wash-up faucet offers up to 25% savings in water consumption and time spent washing up. By pre-setting the Easy Push self-closing valve to a desired position, the faucet will deliver from a squirt to a gallon of water, and then shut off automatically.

The faucet is operated simply by pressing the Easy Push valve handle with a fingertip. There is no need for the user to hold the handle down with one hand while washing with the other.

The Easy Push industrial wash-up is easy to maintain and incorporates vandal-proof features. A self-cleaning feature eliminates clogging of faucet spray ports caused by sediment and pipe scale. Operating parts are non-hammering, non-dripping and are renewable.



Carrier Corporation has introduced an Automatic Air Purifier, designed to wash pollen, dust and contaminants from indoor air, to humidify the house in winter, and to remove odors, including those from smoking and cooking.

The purifier takes all air passing through the heating or cooling ducts of the house and sends it through a thick aluminum mesh filter which is bathed three times a minute with an odor-removing liquid called Carrex. Dust and pollen thus filtered from the air are washed into a collecting pan containing the liquid, where they settle to the bottom. The pan needs to be removed for cleaning only once or twice a year.

Electric current consumed by the unit is about 150 watts. Initial cost is substantially less than an electronic filter.

A unit now in operation may be seen in a model home at Third St. and Kaler Dr., Phoenix.

NORCO, Incorporated, of Los Angeles, a major supplier of compact refrigerators to the travel trailer industry, has just announced it has entered the field of making refrigerators to fit every need in hotels, motels, multiple dwelling units and executive offices. Particular attention is being focused on supplying information on new built-in and console models to the architectural community.

The cabinets of the new NORCO line are made entirely of satin finish aluminum with foamed plastic insulation completing a sandwich of the internal and external walls. Doors on any of the models may be hung from either side and have removable color face panels to offer a variety of decorator schemes.

All NORCO refrigerators, whether gas or electric, operate with no moving parts. As a consequence, maintenance is minimal and wear non-existent. There is never a hum, a vibration or an irritating on-and-off signal usual to refrigerator operation.

Models demonstrate new NORCO compact refrigerators in four and six cubic foot sizes.

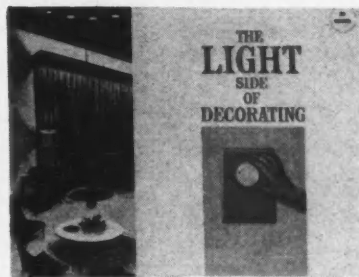
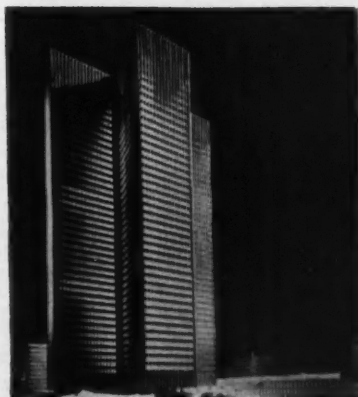


One of the largest structural fireproofing contracts ever awarded for an office building was recently issued in Montreal, Canada.

The contract covers machine-applied Cafco Blaze-Shield fireproofing of the structural steel and cellular floor system of the 42-story Cruciform Building, designed by I. M. Pei Associates, and now under construction in downtown Montreal.

The contract, awarded to E. T. Sampson Company, Ltd., extends from the 2nd floor to the top of the structure, blanketing 1,500,000 sq. ft. of beam and girder surface and approximately 1,400,000 sq. ft. of the cellular floor system.

Cafco Blaze-Shield is a mineral fiber product designed for direct application to steel and is being supplied by a subsidiary of the Columbia Acoustics and Fireproofing Company, Stanhope, New Jersey.



Forty magic ways to beautify a home with light are shown in "The Light Side of Decorating," a new booklet published by The Superior Electric Company, makers of Luxtrol light controls.

The 36-page booklet contains forty full color illustrations of well lighted rooms. Each is keyed to wiring diagrams and installation sketches that help the homemaker and her architect choose the right fixtures and light sources to make her lighting completely functional and decorative.

A directory shows how to install or build such lighting devices as valances, brackets, coves, etc., and how to select the proper light bulbs.

All lighting shown can be made as bright or dim as desired with Luxtrol light control, a device that takes the place of an on-off switch and makes it possible to adjust light from off to full bright or any level in between.

Copies of the book are available from local electric utility companies, electric distributors or directly from The Superior Electric Company, Bristol, Conn., at 25c per copy.



Kohler Company's new "Valvet" — a compact valve unit with a velvet action — can be changed with the simplicity of loading a shotgun, thus eliminating the old method of changing washers and seats in plumbing fittings. All moving parts are in a small cylinder which, without threads, can be quickly slipped in and out of the fitting much like a shell is loaded into a shotgun. No special tools are required.

The unit was engineered to eliminate wear on washers and seats, and features a non-rising stem which needs no lubrication, reduces wear on stem packing, and provides longer valve life.

The "Valvet" is interchangeable in every compression type faucet in Kohler's newly designed line of fittings.

## IN THE BOOK WORLD

### BUTLERS' MEXICO

If anyone should ask us, "To what foreign place or country would you most like to go?" we would, without a moment's hesitation, answer, "Mexico!"

Mexico has what the traveler seeks and seldom finds within the bounds of a single country. It has a wonderful climate — winters are mild, summers are warm but never too hot. Mexico City, because of the altitude, is always warm and sunny during the day, cool but never cold at night. . . . Mexico has many beautiful old cities, hundreds of picturesque villages; her capital is one of the great and beautiful cities of the world. . . . Best of all, Mexico is inhabited by people who are warm, friendly, gracious — people who make you glad you came and sorry to leave. Of all Latin America, Mexico has the most to offer a visitor. . . . Mexico has pyramids to rival those of ancient Egypt, mountains with perpetual snow, cities with great art.

Once described as "an Aztec Princess in a Paris gown," Mexico City is proud of her Indian traditions, of her Spanish background, of her combination of native and modern cultures. It is modern in its comforts, hotels, restaurants, service, taxis, yet it cherishes its Indian and Spanish heritage. Its art, architecture, music, dances, religion, education — all reflect this blending of old and new in a harmony rarely achieved anywhere.

— Dr. G. Paul and Erica Butler, in *Butlers' Mexico*, published by Van Nostrand, September 1960.

This exciting book is wonderfully organized to be both an inspiration and great aid to the traveler into Mexico, whether he goes by car or plane, and whether he goes for a brief stay or long. There is an infinite number of tips on where and what to eat, what to see and buy, and how to make the most of your time.

For those planning to take advantage of the all-expense-paid trip to Mexico City following the 9th Regional AIA Conference in October, this book will enable you to get maximum enjoyment and profit from the trip. To all others, it will make you want to visit this distinctly different land at our southern gateway. . . . P.S.

**MODERN PAINTING: CONTEMPORARY TRENDS** by Nello Ponente. The long-awaited sequel to the popular *Modern Painting* presents a sweeping panorama of contemporary painting, from 1945 to 1960, from many countries, and in an exciting variety of styles. The text clearly shows the relationship of modern painting to the currents and crosscurrents of contemporary thought. 100 plates in full color. Pre-pub. price, \$25.00. November, \$27.50. Skira.

**EGYPTIAN ART** by Boris De Rachewiltz. A new approach to the art of Egypt that includes reproductions not only of artworks regarded as "classical" but also the recent archeological findings. The exceptionally fine illustrations — ten pages in full color; 102 in black and white — cover painting, sculpture, architecture and the often-neglected handicrafts. \$6.95. Viking.

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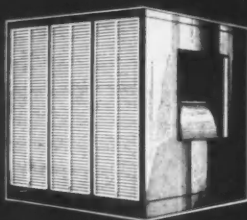
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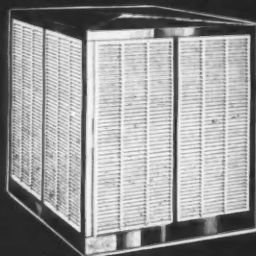
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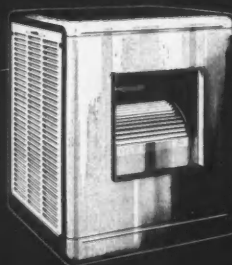
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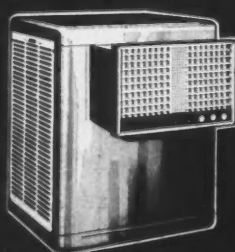
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